

Lyon Opera Ballet

Thursday through Sunday, May 2–5, 2002
Zellerbach Hall

Yorgos Loukos, director

Thierry Leonardi, general manager

Jocelyne Mocogni and Gérald Joubert, ballet masters

Dancers

Pierre Advokatoff, Sandra Asensi, Andrew Boddington, Flora Bourderon, Davy Brun, Benoît Caussé,
Maité Cebrian Abad, Marie-Gaëlle Communal, Miquel De Jong, Meredith Dincolo, Andonis Foniadakis,
Amandine François, Omar Gordon, Ksenia Kastalskaia, Caelyn Jean Knight, Misha Kostrzewski,
Olivier Nobis-Peron, Jere Nurminen, Jérémie Perroud, Marketa Plzakova, Michaël Pomero, Mikael Pulcini,
Susana Riazuelo, Annabelle Salmon, Elena Surace, Julie Tardy, Pavel Trush, Adrian Van Winkelhof, Thierry Véziès

Edward Boagni, piano

Eleni Loukou and Anastasie Dao, tour managers

Caroline Villedieu, secretary

Cyril Benhaim, stage manager

Boucif Hamdaoui and Eric Chatelon, lights

Xavier Boyer and France Breil, sound/video

Mohamed Djoudi, Christophe Reboul, and Marc Lanzetti, stage crew

Denise Brun and Valérie Spéry, wardrobe

Gérard Amsellem, photographer

Lyon Opera

Gérard Collomb, president

Alain Durel, director

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and the California Arts Council, a state agency.

Thursday and Friday, May 2–3, 8 pm

Cendrillon

Maguy Marin, choreography

Music: Cendrillon by Serge Prokofiev

Additional musical sequences: Jean Schwartz

Montserrat Casanova, sets

Montserrat Casanova, costumes

Monique Luyton, masks

John Spradbery, lighting

Thursday Casting

Cinderella	Susana Riazuelo
The Prince	Adrian Van Winkelhof
The Stepmother	Elena Surace
The Ugly Sisters	Meredith Dincolo Flora Bourderon
The Father	Omar Gordon
A Fairy	Marketa Plzakova
Ballerinas	Sandra Asensi Caelyn Knight Annabelle Salmon
Animal Musicians	Andonis Foniadakis Misha Kostrzewski Olivier Nobis Peron Jere Nurminen
Servants	Benoît Caussé Mikaël Pulcini Thierry Véziès
Nobles	Elena Surace Meredith Dincolo Flora Bourderon Amandine François Omar Gordon Michaël Pomero Andrew Boddington Pavel Trush
Spanish Woman	Maité Cebrian-Abad
Oriental Woman	Marie-Gaëlle Communal

Friday Casting

Cinderella	Maité Cebrian-Abad
The Prince	Andrew Boddington
The Stepmother	Julie Tardy

The Ugly Sisters	Marketa Plzakova Amandine François
The Father	Mikaël Pulcini
A Fairy	Flora Bourderon
Ballerinas	Sandra Asensi Caelyn Knight Annabelle Salmon
Animal Musicians	Andonis Foniadakis Misha Kostrzewski Olivier Nobis Peron Jere Nurminen
Servants	Miquel De Jong Omar Gordon Thierry Véziès
Nobles	Julie Tardy Marketa Plzakova Amandine François Meredith Dincolo Mikaël Pulcini Jérémie Perroud Davy Brun Pavel Trush
Spanish Woman	Susana Riazuelo
Oriental Woman	Elena Surace

Cendrillon is performed without intermission and runs approximately 90 minutes.

Premiered November 29, 1985, by the Lyon Opera Ballet at the Lyon Opera House.

Cendrillon, which received its world premiere at the Lyon Opera in 1985, was first seen in the United States in 1987 when the Lyon Opera Ballet made its American debut at City Center in New York City. The ballet, which presents a radical retelling of the classic fairy tale, is set in a dollhouse and performed by dancers whose bodies are disguised to resemble dolls and whose faces are hidden behind doll-like masks. It is a world seen through the innocent eyes and incandescent imagination of a child. Marin's stunning and magical transformation of the ballet into an undefined time in the future—or perhaps past—universalizes the underlying themes of cruelty, sibling rivalry, jealousy, romantic and familial love, and compassion, giving them new wit and an enduring sense of timelessness.

The Music

Prokofiev began composing Cinderella in 1940, but the war intervened. Later, the ballet was put aside in the interests of the opera *War and Peace*. He did not take it up again until 1943, during a six-month sojourn in the Urals in the company of the Kirov artists who had been evacuated from Leningrad. Completed in 1944, the work was first performed in 1945 at the Bolshoi in Moscow. Cinderella is a full-length ballet-spectacle in the fashion of *Romeo and Juliette*.

“Essentially, what I wanted to express in the music of Cinderella, was the love between Cinderella and the Prince, the birth and evolution of this sentiment, the obstacles and then the dream coming true. I gave great importance to the fairy tale aspect, which presented a series of interesting problems”

At the heart of the extravaganza lie Prokofiev's original and unique contributions. The fairies' four seasons sequences are musically very individualized: indestructible spring, the hot fullness of summer, the thorny aggressiveness of autumn, and the rhythmic balance and melodic undulation of winter. The comedy of the oranges, a reference to one of his earlier works, injects humor and an aura of mystery, while magic is created around the beggar/godmother/fairy.

"I imagined the work as a classical ballet with variations, adagios, pas de deux, and so on and so forth. Musically, Cinderella is characterized by three themes: the first represents aggravation, the second is pure and thoughtful, and the third expresses being happy and in love. I also attempted to describe through the music the characters of the charming and dreamy Cinderella, her retiring father, her exigent stepmother, her authoritarian and self-willed sisters, and the young and ardent prince so that spectators would not remain indifferent to their difficulties and their joys."

The composer also sought simplicity and clarity to render the ballet accessible to the broadest possible public. The music responds, at the highest level, to the needs of dance in the manner of Tchaikovsky's ballets. At moments, Prokofiev experiences difficulties avoiding certain sentimentality. On the other hand, in *The Dancing Lesson* and *The Gallop* he gives his humor—and even his irony—free rein, reminding us in their vivacity of the best parts of *Lieutenant Kijé* or *L'Amour des trois oranges*, whose march can be heard at the moment of the ball.

Saturday and Sunday, May 4–5

All-Ravel Program

Un Ballo

Ji?rí Kylián, choreography

Music: Maurice Ravel, Menuet from *Le Tombeau du Couperin* and *Pavane pour une infante défunte*

Ji?rí Kylián, sets

Joke Visser, costumes

Joop Caboort, lighting

First Pas de Deux

Annabelle Salmon and Miquel De Jong

Second Pas de Deux

Marketa Plzakova and Adrian Van Winkelhof

Third Pas de Deux

Maïté Cebrian-Abad and Andrew Boddington

Pavane

Annabelle Salmon Miquel De Jong

Marketa Plzakova Adrian Van Winkelhof

Maïté Cebrian-Abad Andrew Boddington

Ksenia Kastalskaia Olivier Nobis Peron

Susana Riazuelo Davy Brun

Meredith Dincolo Jérémie Perroud

Elena Surace Omar Gordon

World premiere on January 17, 1991, at AT&T Danstheater, the Hague, by the Nederlands Dans Theater II.

In the repertory of Lyon Opera Ballet since March 19, 2002.

Un Ballo is Jiří Kylián's first dance created specifically for young dancers (NDT II). The title can be interpreted in the traditional sense of a social event or translated literally—it is not the choreographer's intent that the viewer look for a deep and symbolic meaning in the work. Kylián describes his piece as “a dance for music, nothing more.” He considers it to be an exercise in musicality between a male and female partner.

PAUSE

Gaspard

Tero Saarinen, choreography
Music: Maurice Ravel, Gaspard de la nuit
Tero Saarinen, sets
Keren Nissim, costumes
Mikki Kunttu, lighting

Pierre Advokatoff
Jere Nurminen
Marketa Plzakova
Annabelle Salmon
Julie Tardy

Premiered by Lyon Opera Ballet on February 12, 1999, at the Lyon Opera House.

I discovered Maurice Ravel's Gaspard de la nuit 20 years ago while I was still living in Pori on the west coast of Finland; since that time, I have never ceased to be enthralled by it. I am greatly inspired by the piece's “dualism”: while tender and beautiful in appearance, indeed inviting meditation, it turns into drama, mixing seduction with passion, even horror. For me, it is like an x-ray of a man's mind. A mind in turmoil; a man and his possibilities; a man and his choices. This is Gaspard at the beginning of his creation.

—Tero Saarinen

INTERMISSION

Boléro

Meryl Tankard, choreography
Music: Maurice Ravel, Boléro
Régis Lansac, sets
Sylvie Skinazi, costumes
Regis Lansac, lighting

Flora Bourderon Miquel De Jong
Maïté Cebrian-Abad Misha Kostrzewski
Marie-Gaëlle Communal Mikaël Pulcini / Pavel Trush
Ksenia Kastalskaia Jérémie Perroud
Marketa Plzakova
Susana Riazuelo
Annabelle Salmon
Julie Tardy

Premiered by Lyon Opera Ballet on December 26, 1998, at the Lyon Opera House.

The dancers themselves made artistic contributions to this work.

By placing a filter of curtain-screens between the dancers and the public—thus either eliminating or recomposing the sensation of space—Meryl Tankard gives Ravel's haunting espagnolade the

intensity of a drawing without losing any of its flamboyance. The dancers' tiny, disproportionate shadow-silhouettes are halloed by moving images that in turn disguise them, put them into relief, or absorb them, producing a magical anamorphic effect. The choreography's crescendo, matched by the crescendo of the composer, "translates itself through a progressive frenzy of shadows, a structured chaos in which diverse emotions clash together in dread of jubilation."

—Bernadette Bost

Created in 1969 by Lyon Opera director Louis Erlo, the present Lyon Opera Ballet was established in 1984 when Erlo invited Françoise Adret to create a new ballet company committed to contemporary choreographers. When Adret retired in December 1991, Yorgos Loukos, who had been the company's associate artistic director since 1984, was appointed artistic director, and Maguy Marin was appointed resident choreographer, a position she held from 1992 to 1994.

In 1987, the company made its United States debut with a two-week season at City Center in New York, where it presented Maguy Marin's *Cendrillon*, a magical transformation of the Cinderella story, which became an instant success. The company returned to New York later that spring to present the ballet for an additional two weeks. France's most well-traveled ballet troupe, the company has subsequently made 11 cross-country tours of the United States.

Committed to showcasing contemporary choreography, Lyon Opera Ballet has, to date, acquired and commissioned ballets by a wide range of international dance makers, including William Forsythe, Jiří Kylián, Nils Christie, Nacho Duato, Mathilde Monnier and Jean-François Duroure, Louis Falco, Mats Ek, Christopher Bruce, Ohad Naharin, and Angelin Preljocaj, among others. The company's repertoire features works by many American choreographers as well, including Trisha Brown, Ralph Lemon, Karole Armitage, Lucinda Childs, Susan Marshall, Stephen Petronio, and Bill T. Jones, who served as resident choreographer of LOB from 1994–1997.

In 1995, the Lyon Opera Ballet was named Opéra National de Lyon, elevating the Lyon company to the same level as the 328-year-old Opéra National de Paris, the only other national opera house in France. That same year, in June, the company performed as part of the United Nation's 50th Anniversary Celebration in San Francisco. One year later, Lyon Opera Ballet was invited to open the Lincoln Center Festival in New York, with Maguy Marin's *Coppélia*. The company most recently appeared in the United States in 1999, when it presented the American premiere of Mats Ek's production of *Carmen*. Also in 1999, the Lyon Opera Ballet traveled to Moscow, where it was the first modern ballet troupe to perform at the historic Bolshoi Theater.

In December 2001, the Lyon Opera Ballet presented a new production of the *Nutcracker* by Dominique Boivin, and in March 2002, an evening of company premieres, including Trisha Brown's *Astra Converted*, Jiří Kylián's *Un Ballo*, and a new work by John Jasperse.

Yorgos Loukos (director) was an architecture student at the Ecole des Beaux-Arts in Paris when he decided to take his first dance class. His teachers were Boris Kniasev and Raymond Franchetti. A year later, he was offered his first contract by Roland Petit, in Paris' Casino de Paris, where he stayed for two years. He then joined Théâtre du Silence in Paris, where he danced the neoclassical and modern repertoire, including works by Maurice Béjart, Jacques Garnier, and Brigitte Lefevre. Loukos then danced the classical repertoire with the Zurich Opera Ballet for one year.

Returning to France, Loukos rejoined Petit's National Ballet of Marseilles as a dancer, and then as ballet master and assistant to Petit. Loukos staged Petit's *Carmen* for American Ballet Theater and *L'Arlésienne* for the London Festival Ballet. In 1984, he worked on the 100th Anniversary Gala of the Metropolitan Opera in New York, and taught movement to the performers in Robert Wilson's *Medea* at the Lyon Opera. That year he joined the Lyon Opera Ballet as associate director; he was appointed co-director with Françoise Adret in 1988. Loukos became artistic director of the company in 1990 upon Mme. Adret's retirement.

Since then, Loukos has been responsible for inviting many choreographers—including William Forsythe, Mats Ek, and Christopher Bruce—to work with the company, and for commissioning new dances from Lucinda Childs, Ralph Lemon, and Karol Armitage as part of *Dancing Zappa*, which premiered at the 1990 Lyon Biennale de la Danse. In December of that year, the Lyon Opera Ballet presented the world premiere of Angelin Preljocaj's *Roméo et Juliette*. Loukos also commissioned new works from Bill T. Jones and Ralph Lemon, whose dances were premiered in Lyon in April 1992.

In March 1994, Loukos created “An American Evening” which featured commissioned dances by Susan Marshall, Bill T. Jones, and Stephen Petronio. In February 1998, he devoted an entire evening to Jiří Kylián’s choreography, and in June of that same year to Mats Ek’s work, with the company premieres of *Carmen* and *Solo For Two*.

For the 1998–1999 season, Loukos commissioned new works by Frederic Flamand, Meryl Tankard, and Tero Saarinen. These dances were their first creations for another company. Other commissions were given to Lionel Hoche and three young members of the company: Alessio Silvestrin, Jo Kanamori, and Andonis Foniadakis.

In addition to his work with the Lyon Opera Ballet, Loukos has been artistic director of the International Dance Festival in Cannes since 1992, and he served as artistic director of the France Moves Festival of New York in April 2001.

Yorgos Loukos was named Chevalier in the National Order of Arts and Letters by the French Ministry of Culture in 1994.

Jiří Kylián (choreographer) joined the Nederlands Dans Theater (NDT) in The Hague in 1973 as a guest choreographer. There he made a successful debut with *Viewers*, the first of almost 50 works he created for NDT, including *Stoolgame* (1974), *La Cathédrale Engloutie* (1975), and *Return to a Strange Land* (1975). In 1975, he left the Stuttgart Ballet in Germany, where he was a member for several years, to work exclusively for NDT.

In 1978, Kylián created *Sinfonietta*, set to music by Leoš Janáček, for the Spoleto Festival in the United States, the same year he was appointed artistic director of NDT. In the following years, he created *Symphony of Psalms* (1978), *Forgotten Land* (1981), *Svadebka* (1982), *Stamping Ground* (1983), and *L’Enfant et les Sortilèges* (1984). In 1994, NDT toured the United States and Canada with several of Kylián’s abstract and surrealistic ballets including, *No More Play* (1988), *Falling Angels* (1989), *Sarabande* (1990), and *Petite Mort* (1991). As artistic director of NDT, Kylián instituted both NDT II, an experimental company of dancers between the ages of 17 and 22, and NDT III, a troupe of dancers aged 40 and older who work on a project basis.

In April 1995, Kylián celebrated 20 years with NDT by mounting the large-scale dance production *Arcimboldo*, which involved all of the dancers of NDT I, II, and III. On that occasion, he received one of the Netherlands’ highest honors, becoming an officer in the Orde van Oranje Nassau. In 1996, NDT I was awarded the Edinburgh Festival Critics’ Award for Dance, and the following year, Kylián won the Edinburgh Festival Critics’ Award for NDT III’s *Tears of Laughter*. On November 27, 1998, he was presented with the 1997 Joost van den Vondel Award, awarded to individuals and organizations active in Dutch, Flemish, or Low German culture and art.

Maguy Marin (choreographer) was born in Toulouse, the daughter of Spanish immigrants. She began her dance studies at the age of eight at the Toulouse Conservatory. At 16, after winning the Conservatory’s highest honor, she studied in Paris for a year with the ballerina Nina Vyroubova. From 1969 to 1972, she was member of the Strasbourg Opera, dancing as a soloist in such classical ballets as *Swan Lake* and *Giselle*. In 1972, Marin enrolled at Maurice Béjart’s *Mudra*, the Brussels-based dance and theater school, where she became a founding member of the group *Chandra*, directed by Micha Van Hoecke.

From 1974 to 1977, Marin danced with Maurice Béjart’s *Ballets du XXe Siècle*, for which she choreographed *Yukuri* in 1976. During that time, she also collaborated with choreographer Carolyn Carlson and created early works including *Ab*, *Vous dirai-je maman*, *Aqua alta*, *Notre Faust*, *Heliogabale*, and *Le Molière Imaginaire*. In 1977 and 1978, she was awarded first prize at international choreographic competitions in Nyon and Bagnolet, respectively. In 1978, Marin created *Theater of the Ark* (which became *Compagnie Maguy Marin* in 1984) with Daniel Ambash, a Béjart colleague and her husband at the time.

In 1981, the French government appointed Marin resident choreographer at le Centre Chorégraphique National in Créteil, a suburb of Paris. That same year, she created her signature piece, *May B*, inspired by Samuel Beckett, which was subsequently performed over 400 times both in France and abroad. The following years brought the premiere of the evening-length *Babel Babel*, a season at the Théâtre des Champs Élysées, a commission from the Groupe de Recherche Chorégraphique de l’Opéra de Paris, the Grand Prix National for Choreography from France’s Minister of Culture, and her company’s United States debut at the 1983 American Dance Festival. In 1985, Marin was commissioned by the Lyon Opera Ballet to choreograph Prokofiev’s *Cendrillon* (*Cinderella*). Its 1987 American premiere in New York was an immediate success. (The present tour marks the fourth time it will be seen in this country.) The following year, Marin was named an officer in the National Order of Arts and Letters.

Marin’s fascination with the theater inspired much of her work: *Eden* (based on a text by Antonin Artaud), and the opera productions *Othello* for the Nancy Opera, *Les Leçons de Ténèbres*, and *Les sept péchés capitaux* (based on Bertold Brecht for the Paris Opera). In the late 1980s and early 1990s, Marin continued creating new works for her

company, including *Coups d'Etats*, performed in the Cour Jacques Coeur in Montpellier and the provocative and self-interrogating *Eh, qu'est-ce que ça m'fait à moi!?* at the Cour d'Honneur of the Palais des Papes in Avignon. At the same time, she created *Groosland* for the Dutch National Ballet, *Made in France* for the Nederlands Dans Theater III, *Ay Dios* for two star dancers of the Paris Opera, and *Coppélia* for the Lyon Opera Ballet, where she was resident choreographer from 1992–1994. *Coppélia* was presented at the New York State Theater as part of the 1996 Lincoln Center Festival. *Waterzooi*, commissioned by the Reggio Emilia Theater and the Cannes Dance Festival in 1993, is now part of the company's permanent repertory and has been performed throughout the world, including at the Joyce Theater and the Jacob's Pillow Dance Festival. Marin's work was most recently seen in the United States as part of *France Moves*, the New York City-wide festival celebrating the dramatic diversity of contemporary French dance. In addition, works from her repertory have been performed by La Scala Ballet, the Florence Opera Ballet, the Nantes Opera Ballet, and the Ballet Atlantico.

Tero Saarinen (choreographer), a solo dancer with the National Opera Ballet in Finland from 1986 to 1992, performed with the Jorma Uotinen Company from 1989 to 1992, where he premiered title roles in *B12* (solos created by Jorma Uotinen exclusively for Tero Saarinen), *Ballet pathétique*, *La Belle au bois dormant*, and *Pouvoir de l'obscurité*. In 1992, he took courses at the Nepal Kalamandapa Institute of Dance in Katmandu and, the following year, he studied with the Buto and Kabuki de Kazuo Ohno Studios in Tokyo. In 1996, he founded *Toothpick*, a company of seven dancers, which has toured 10 European countries and the United States. In the fall of 1998, *Toothpick* performed at the *Iles de Danse Festival* in France.

Tero Saarinen's first dances, *Adventures* and *New Adventures*, were created for the Helsinki Biennial in 1990. Since that time, he has regularly choreographed works for the Finland National Ballet, the Helsinki Theater Dance Group, and the Batsheva Dance Company, as well as for *Toothpick*, while pursuing a career as an independent dancer. Among Tero Saarinen's most recent works are *Westward Ho!* and *Overdosed Mood* created for *Toothpick*, *Kohta* for the Helsinki City Theater Dance Group, and *Un/Do* for the Batsheva Dance Company.

Meryl Tankard (choreographer) began her career in 1975 as a dancer for the Australian Ballet. She then went to Europe, where she spent 10 years with the Pina Bausch Tanztheater, first as a soloist interpreting roles in *Café Müller*, *Arien*, *Keuscheitslegende*, *Walzer*, and *Bandoneon*, and then, from 1984 to 1988, as a guest artist. In 1984, she returned to Australia, where she broadened her artistic itinerary by working in film, television, and opera. In 1989 she founded the Meryl Tankard Company, and in 1993 she became artistic director of the Meryl Tankard Australian Dance Theater in Adelaide.

Since 1984, Meryl Tankard has choreographed 14 works, including *Furioso*, *Possessed*, *Aurora*, and *Inuk*. Her company has performed in Japan, Indonesia, China, Europe, and the United States, where the Brooklyn Academy of Music's presentation of *Furioso* was met with great success. Meryl Tankard was named a Canberra Honored Citizen in 1992, and has received numerous prizes, including the Sidney Myer Performing Arts Award and the Mobil Pegasus Award for best choreography at the International Summer Festival in Hamburg (1997). In 1995, she was the subject of an ABC Television documentary entitled *The Black Swan*.

Montserrat Casanova is Chilean by birth, and studied architecture and urbanism at the University of Chile before moving to France. In Paris, she continued her architectural studies but soon turned towards the beaux arts and costume design. By 1982, she had become assistant costume designer at the National Theater of the Montpellier Opera for the creation of *Insaisies* by Dominique Bagouet. The same year, she created the costumes for *Le Destin de Juliette*, a film by Aline Issermann. A year later, Casanova began work on the costume design of *Jaléo*, choreography by Maguy Marin, for the Groupe de recherche de choreographie de l'Opéra de Paris, and she has worked with Marin since then. Her costumes can be seen in *Babel Babel*, *Cendrillon*, *Calembre*, *Eden*, *Otello*, and *Les sept pêchés capitaux* (*The Seven Deadly Sins*), among others. Casanova's artistic activities also include adventures with other choreographers (*Luna Bloomfield*, Hervé Joubert) and filmmakers (*Jean-Pierre Thorn*, Wim Wenders).

COMPANYDANCERS

Pierre Advokatoff was born in 1962 in Vientiane (Laos), and trained as a ballet dancer with his mother, Lucia Petrova. In 1980, he joined the Lyon Opera Ballet. Repertoire: *Roméo and Juliette* by Angelin Preljocaj, *Carmen* by Mats Ek, *Petite Mort* by Jiří Kylián, *Steptext* by William Forsythe, *Gaspard* by Tero Saarinen.

Sandra Asensi was born in 1971 in Madrid (Spain), began dancing at the age of 10 at the Madrid National Ballet School (under Carmen Roche), then joined Mudra (under Maurice Béjart). Professional career: 1989, Baseler Ballett; 1991, Hamburg Ballett (under John Neumeier). In 2000, she joined the Lyon Opera Ballet. Repertoire in Lyon: Remansos by Nacho Duato, Carmen by Mats Ek.

Andrew Boddington was born in 1973 in Australia, began dancing at the age of 13 at the Victorian College of the Arts (Melbourne), then attended the Australian Ballet School. Professional career: 1993, West Australian Ballet; 1995, Australian Ballet; 1999, Rhine Ballet. In 2000, he joined the Lyon Opera Ballet. Repertoire in Lyon: Black Milk by Ohad Naharin, Sini by Tero Saarinen, Carmen by Mats Ek, Cendrillon by Maguy Marin, Casse-Noisette by Dominique Boivin.

Flora Bourderon was born in 1977 in Cagnes-sur-Mer, began dancing at the age of nine at the Nice Regional Academy, then joined the Rudra Béjart in Lausanne (under Maurice Béjart). Professional career: 1997, Nice Opera Ballet; 2000, Lyon Opera Ballet. Repertoire in Lyon: Petite Mort by Ji?rí Kylián, Carmen by Mats Ek, Second Detail and Quartette by William Forsythe, Cendrillon by Maguy Marin, Casse-Noisette by Dominique Boivin.

Davy Brun was born in 1974 in Vénissieux, began dancing at the age of 13 at the Lyon Regional Academy, then attended the Paris National Opera Ballet School. Professional career: 1993, Lyon Opera Ballet; 1996, Geneva Grand Theatre Ballet; 1999, Lyon Opera Ballet. Repertoire in Lyon: Carmen by Mats Ek, Newark by Trisha Brown, Rassemblement and Jardí Tancat by Nacho Duato, Roméo and Juliette by Angelin Preljocaj, Casse-Noisette by Dominique Boivin.

Benoît Caussé was born in 1978 in France, and began dancing at the age of 10 at the Grenoble Region National Academy. He then attended the Paris Higher National Academy, later becoming a member of the Junior Ballet at the Paris Academy and Europa Dance (under Jean-Albert Cartier). Professional career: 1999, National Dance Company (under Nacho Duato). In 2001, he joined the Lyon Opera Ballet. Repertoire in Lyon: Cendrillon by Maguy Marin, Roméo and Juliette by Angelin Preljocaj, Casse-Noisette by Dominique Boivin.

Maité Cebrian Abad was born in 1973 in Valencia (Spain), began dancing at Dansomanie in Valencia (Spain), then attended the Madrid National Ballet School (under Maïa Plissetskaïa) and the Royal Conservatories of The Hague (Netherlands). Professional career: 1991, Scapino Rotterdam; 1997, Lyon Opera Ballet. Repertoire in Lyon: Carmen by Mats Ek; Petite Mort, Sechs Tänze, and Stamping Ground by Ji?rí Kylián; Second Detail and Quartette by William Forsythe; Boléro by Meryl Tankard; Roméo and Juliette by Angelin Preljocaj; Rassemblement by Nacho Duato.

Marie-Gaëlle Communal was born in 1972 in Casablanca, and began dancing at the age of 11 at the Paris Opera School. Professional career: 1988, Paris Opera Ballet; 1998, Marseilles National Ballet (under Marie-Claude Pietragalla). In 2000, she joined the Lyon Opera Ballet. Repertoire in Lyon: Petite Mort by Ji?rí Kylián, Second Detail by William Forsythe, Carmen by Mats Ek, Roméo and Juliette by Angelin Preljocaj.

Miquel de Jong was born in 1971 in The Hague (Netherlands), and began dancing at the age of 10 at the Royal Conservatories of The Hague. Professional career: 1990, Scapino Rotterdam; 1997, Lyon Opera Ballet. Repertoire in Lyon: Carmen by Mats Ek; Stamping Ground, Sechs Tänze, and Petite Mort by Ji?rí Kylián; Second Detail by William Forsythe, Boléro by Meryl Tankard, Roméo and Juliette by Angelin Preljocaj, Rassemblement by Nacho Duato.

Meredith Dincolo was born in 1971 in Indianapolis, Indiana, began dancing at the age of nine at the Lacob Lascu in Michigan, then attended the American Ballet School, the Boston Ballet School, and the Chicago Ballet School. Professional career: 1990, Michigan Opera Theatre; 1996, Hubbard Street Dance Chicago. In 2000, she joined the Lyon Opera Ballet. Repertoire in Lyon: Sini by Tero Saarinen, Steptext by William Forsythe, Casse-Noisette by Dominique Boivin.

Andonis Foniadakis was born in 1971 at Ierapetra (Crete, Greece), began dancing at the age of 20 at the Athens National Dance School, then attended the Rudra Béjart in Lausanne (with Maurice Béjart). Professional career: 1994, Béjart Ballet Lausanne; 1996, Lyon Opera Ballet. Repertoire in Lyon: Carmen by Mats Ek, Second Detail and Quartette by

William Forsythe, *Rassemblement* by Nacho Duato, *Green and Blue* by Bill T. Jones, *Casse-Noisette* by Dominique Boivin.

Amandine François was born in 1979 in Nice, and began dancing at the age of five at the Lucia Petrova Dance School. In 1997, she joined the Lyon Opera Ballet. Repertoire in Lyon: *Newark* by Trisha Brown; *Second Detail* by William Forsythe; *Petite Mort*, *Sechs Tänze*, and *Stamping Ground* by Jiří Kylián.

Omar Gordon was born in 1971 in Damascus (Syria), and began dancing at the age of eight in England. In 1989, he continued his studies at the Central School of Ballet (London). Professional career: 1992, Northern Ballet Theatre in Leeds (under Christopher Gable); 1998, *Aterballetto* in Regio Emilia (under Mauro Bigonzetti). In 2000, he joined the Lyon Opera Ballet. Repertoire in Lyon: *Quartette* by William Forsythe, *Black Milk* by Ohad Naharin, *Carmen* by Mats Ek, *Casse-Noisette* by Dominique Boivin.

Ksenia Kastalskaia was born in 1974 in Moscow (Russia), began dancing at age 13 at the Voronej Dance School, and studied from 1992 to 1994 at the Princess Grace Classical Dance Academy (Monaco). Professional career: 1994, Monte-Carlo Ballets (under Jean-Christophe Maillot); 1998, Lyon Opera Ballet. Repertoire in Lyon: *Carmen* by Mats Ek; *Petite Mort* by Jiří Kylián; *Second Detail*, *Steptext*, and *Quartette* by William Forsythe; *Rassemblement* by Nacho Duato; *Boléro* by Meryl Tankard.

Caelyn Jean Knight was born in 1978 in Cape Town (South Africa), began dancing at the age of 12 at the University of Cape Town Ballet School (South Africa), then attended the Central School of Ballet (London). She studied at the Princess Grace Classical Dance Academy (Monaco) from 1997–2001. Professional career: 2001, *Europadanse* (under Jean-Albert Cartier and Helene Trailine). She joined the Lyon Opera Ballet earlier this year.

Misha Kostrzewski was born in 1973 in Warsaw (Poland), began dancing at the Warsaw Opera School, then joined the Youth Ballet of France. Professional career: 1993, Monte-Carlo Ballets (under Jean-Christophe Maillot); 1998, Lyon Opera Ballet. Repertoire in Lyon: *Roméo and Juliette* by Angelin Preljocaj, *Stamping Ground* by Jiří Kylián, *Boléro* by Meryl Tankard, *Second Detail* and *Quartette* by William Forsythe.

Olivier Nobis-Peron was born in 1974 in Metz, began dancing at the age of 12 at the Metz Region National Academy, then attended the Lyon Higher National Academy of Music. Professional career: 1994, Monte-Carlo Ballets (under Jean-Christophe Maillot). In 2000, he joined the Lyon Opera Ballet. Repertoire in Lyon: *Second Detail* and *Quartette* by William Forsythe, *Black Milk* by Ohad Naharin, *Cendrillon* by Maguy Marin, *Casse-Noisette* by Dominique Boivin.

Jere Nurminen was born in 1978 in Nastola (Finland), and began dancing at the age of 10 at the Finland National Ballet School. Professional career: 1996, Finland National Ballet. In 2000, he joined the Lyon Opera Ballet. Repertoire in Lyon: *Carmen* by Mats Ek, *Casse-Noisette* by Dominique Boivin.

Jérémie Perroud was born in 1978 at Saint-Martin-d'Hère, and began dancing at the age of eight at the Grenoble Regional Academy. He then attended La Rochelle National School, followed by the Professional Entry Scheme at the Rhine Ballet, after which he joined the Youth Ballet of France. In 1997, he joined the Lyon Opera Ballet. Repertoire: *Newark* by Trisha Brown, *Petite Mort* by Jiří Kylián, *Second Detail* by William Forsythe, *Boléro* by Meryl Tankard, *Casse-Noisette* by Dominique Boivin.

Marketa Plzakova was born in 1972 in Prague (Czech Republic), and began dancing at the age of 10 at the Prague National Academy. Professional career: 1990, Prague Chamber Ballet; 1997, Lyon Opera Ballet. Repertoire in Lyon: *Carmen* and *Solo for Two* by Mats Ek, *Petite Mort* and *Sechs Tänze* by Jiří Kylián, *Boléro* by Meryl Tankard, *Newark* by Trisha Brown, *Rassemblement* by Nacho Duato.

Michaël Pomeroy was born in 1980 in Ajaccio, began dancing at the age of nine at the Junior Ballet Company, then continued his studies at the Rudra Béjart Workshop School in Lausanne. Professional career: 1999, Béjart Ballet Lausanne. In 2001, he joined the Lyon Opera Ballet. Repertoire in Lyon: *Roméo and Juliette* by Angelin Preljocaj, *Casse-Noisette* by Dominique Boivin.

Mikaël Pulcini was born in 1973 in Lyon, began dancing at the age of 14 at the Lucia Petrova Dance School, then attended the Youth Ballet of France. Professional career: 1991, Nice Opera Ballet; 2000, Lyon Opera Ballet. Repertoire in Lyon: Carmen by Mats Ek, Second Detail and Quartette by William Forsythe, Sini by Tero Saarinen, Cendrillon by Maguy Marin.

Susana Riazuelo was born in 1972 in Caracas (Venezuela), began dancing at the age of nine in Venezuela, then continued her studies at the American Ballet School. Professional career: 1990, Caracas National Ballet; 1996, Deutsche Oper Berlin; 1999, Aterballetto in Regio Emilia (with Mauro Bigonzetti). In 2000, she joined the Lyon Opera Ballet. Repertoire in Lyon: Second Detail by William Forsythe, Carmen by Mats Ek, Cendrillon by Maguy Marin, Tabula Rasa by Ohad Naharin, Casse-Noisette by Dominique Boivin.

Annabelle Salmon was born in 1970 in Bezons, began dancing at the age of six, then continued her studies at the Royal Ballet School in London, the Boulogne Billancourt Academy, and at the Youth Ballet of France. Professional career: 1988, Monte-Carlo Ballets; 1998, Lyon Opera Ballet. Repertoire in Lyon: Boléro by Meryl Tankard; Carmen by Mats Ek; Petite Mort by Ji?rí Kylián; Rassemblement and Jardí Tancat by Nacho Duato; Second Detail, Steptext, and Quartette by William Forsythe; Tabula Rasa by Ohad Naharin; and Roméo and Juliette by Angelin Preljocaj.

Elena Surace was born in 1972 in Vimercate, Italy, and entered La Scala in Milan at the age of 17. Professional career: 1993, Tiroler Landstheater in Innsbruck, PUDC with Amanda Miller; 1997, Badisches Staatstheater in Karlsruhe (with Jacopo Godani, Pascal Touzeau, and Hans van Manen). In 2000, she joined the Lyon Opera Ballet. Repertoire in Lyon: Roméo and Juliette by Angelin Preljocaj, Carmen by Mats Ek, Casse-Noisette by Dominique Boivin.

Julie Tardy was born in 1979 in Villeneuve-sur-Lot, began dancing at the age of 11 at the Cannes Higher Dance School, and won the Prix de Lausanne in 1997. In 1997, she joined the Lyon Opera Ballet. Repertoire in Lyon: Roméo and Juliette by Angelin Preljocaj, Petite Mort and Sechs Tánze by Ji?rí Kylián, Newark by Trisha Brown, Boléro by Meryl Tankard, Tabula Rasa by Ohad Naharin, Casse-Noisette by Dominique Boivin.

Pavel Trush was born in 1978 in Minsk (Belarus), began dancing at the age of 10 at the National Bolshoi Ballet School in Minsk, then in 1997 continued his studies at the Lyon Classical Dance Academy. Professional career: 1996, Bolshoi National Theatre; 1997, Nancy and Lorraine National Ballet (under Pierre Lacotte); 1999, Bordeaux Opera Ballet (under Charles Jude). In 2000, he joined the Lyon Opera Ballet. Repertoire in Lyon: Carmen by Mats Ek, Cendrillon by Maguy Marin, Casse-Noisette by Dominique Boivin.

Adrian Van Winkelhof was born in 1974 in Sydney (Australia), began dancing at the age of 12 at the Victorian College of the Arts (Melbourne), then attended the Australian Ballet School. Professional career: 1993, West Australian Ballet; 1995, Australian Ballet; 1996, Deutsche Oper Berlin; 1998, Aterballetto in Emilia (under Mauro Bigonzetti); 1999, Lyon Opera Ballet. Repertoire in Lyon: Petite Mort and Sechs Tánze by Ji?rí Kylián; Second Detail, Steptext, and Quartette by William Forsythe; Carmen by Mats Ek; Roméo and Juliette by Angelin Preljocaj.

Thierry Véziers was born in 1966 in La Réunion, and began dancing at the Montpellier Academy. Professional career: 1983, Bordeaux Grand Theatre; 1988, Monte-Carlo Ballets; 1994, Lyon Opera Ballet. Repertoire in Lyon: Carmen by Mats Ek; Stamping Ground, Petite Mort, and Sechs Tánze by Ji?rí Kylián; Second Detail, Steptext, and Quartette by William Forsythe; Roméo and Juliette by Angelin Preljocaj; Rassemblement by Nacho Duato; Cendrillon by Maguy Marin.

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